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O. Honcharova, S. Miroshnichenko, O. Ryabchenko

H.S. Skovoroda Kharkiv National Pedagogical University, Kharkiv, Ukraine

MUSIC AND SONG AS A FORM OF DISSENT IN THE SOVIET UNION IN THE LATE 1950s – 1980s

E-mail: olia.goncharova2016@gmail.com

ORCID: 0000–0002–8697–3211

E-mail: miroshnichsvetlana@gmail.com

ORCID: 0000–0002–9384–7491

E-mail: lerche555@ukr.net

ORCID: 0000–0002–1249–2482

Abstract. In the article, author considers music and song as a form of resistance to the state policy in the field of ideology and culture of the USSR in the late 1950s – 1980s. The relevance of the topic is determined by the current increase in the interest of scholars in the political and ideological processes that took place in this period. The research methodology is based on the study was based on the principles of anthropocentricity, cultural determinism, historicism, objectivity and consistency. The scientific novelty consists in the disclosure of the development of specific forms of uncensored music and song art in the Soviet Union, namely: author's song, rock music; the specificity of the cultural process and unofficial creative activity of representatives of these genres in the Ukrainian SSR during the study period was determined. Conclusions. Music and song are one of the manifestations of dissent that influenced significantly the views of a large part of the population of the Soviet Union and the union of republics of the late 1950s – 1980s, despite the restrictions of the authorities. However, this phenomenon and its place in the social life of the Soviet Union has not been the subject of independent research yet. Author's song and rock music became a worldview, a kind of religion, a lifestyle, a system of values of the people of that time. They did not set themselves «rebellious» tasks, as it was commonly defined by the ruling elite of the USSR. The performers of these genres and their fans sought to create

opportunities for self-expression in the country for everyone. The considerable popularity of these song and music genres in society showed that the power structure failed to squeeze culture and art into the narrow confines of this or that sociopolitical doctrine. Considerable attention is paid to understanding of the specifics of this phenomenon in the Ukrainian SSR. It is proved that until the mid-1980s informal music and songwriting in the republic took place in the general union channel, and only the process of national and cultural rise of the second half of this decade contributed to the emergence of a purely national music and song movement based entirely on Ukrainian language and traditions and was not institutionally associated with the Russian-speaking movement.

Keywords: dissent, music and song, informal culture, political and ideological restrictions, artistic freedom.

О. Гончарова, С. Мірошніченко, О. Рябченко

*Харківський національний педагогічний університет імені Г.С. Сковороди,
Харків, Україна*

МУЗИЧНО-ПІСЕННА ТВОРЧІСТЬ ЯК ФОРМА ПРОЯВУ ІНАКОДУМСТВА В РАДЯНСЬКОМУ СОЮЗІ КІНЦЯ 1950-х – 1980-х РОКІВ

Анотація. У статті розглядається музично-пісенна творчість як форма протидії державній політиці в галузі ідеології та культури СРСР кінця 1950-х – 1980-х років. Актуальність вибраної теми визначається збільшенням інтересу науковців до політико-ідеологічних процесів, що мали місце в означений період. В основу методологічної бази дослідження було покладено принципи антропоцентризму, культурного детермінізму, історизму, об'єктивності та системності. Наукова новизна полягає в розкритті розвитку специфічних форм невідцензурної музично-пісенної творчості у Радянському Союзі, а саме авторської пісні, рок-музики; визначено специфіку культурного процесу і неофіційної творчої діяльності представників цих жанрів в Українській РСР у досліджуваний період. Зроблено висновок, що музика та пісня – один із проявів інакомислення, який суттєво вплинув на погляди значної частини населення Радянського Союзу та союзних республік наприкінці 1950-х – 1980-х років. Авторська пісня та рок-музика стали світоглядом, своєрідною «релігією», стилем життя, системою цінностей людей означеного часу. Вони не ставили перед собою «бунтарських» завдань, як це було прийнято визначати правлячою елітою СРСР. Виконавці цих жанрів та їх шанувальники прагнули створення в країні можливостей для самовираження будь-якої людини. Значна популярність цих пісенно-музичних жанрів у суспільстві засвідчила, що втиснути культуру і мистецтво у вузькі рамки тієї чи іншої соціально-політичної доктрини владним структурам не вдалося. Великого поширення в досліджуваний період неофіційна культура набуває й в Українській РСР. Однак до другої половини 1980-х років говорити про національні особливості цього явища ми не можемо. Лише національно-культурне відродження, що стало можливим в період «перебудови», сприяло поживленню української музично-пісенної творчості. Її відрізняли від загальносоюзної такі риси: виконання українською мовою, використання елементів українських фольклорних традицій, тематична спрямованість на пробудження національної свідомості.

Ключові слова: інакодумство, музично-пісенна творчість, неофіційна культура, політико-ідеологічні обмеження, свобода творчості.

Introduction. The process of overcoming the consequences of Stalinism, which began during Khrushchev's «thaw», affected various areas of social and political life including culture. Hopes for having artistic freedom, removing Stalin restrictions, having the opportunity to go beyond existing ideas and stereotypes, and the belief that one can and should think, live, write, and create honestly without waiting for instructions, without looking at authorities, is becoming widespread. However, real life showed that the concept of state policy in the area of culture did not change. Belonging to the party and class was defined as the main principle of policy implementation. Nevertheless, the authors created poetry full of individual and

artistic freedom as well as self-expression. It defined a different, from ideological, system of values and went beyond the frames set by the state. Such an active creative position provoked the authorities to ban broadcasting their work. However, all these measures had the opposite effect. Music and song created by the Soviet Union people were spreading widely and forming a culture that existed outside the officially controlled cultural process and ignored its norms. It is impossible to clearly define the social and political processes that took place in the Soviet Union and the union republics in the late 1950s and 1980s without an analysis of this culture, as it had a significant impact on the views of a large part of the population.

Theoretical Framework. Thematically close to the studied problem researchers analysed the state of culture of the USSR of the second half of 1950s – 1980s [6; 8; 23] and considered the author's song as a culturological concept [4; 21]. The first attempts were made to clarify the social significance of this phenomenon [14; 19]. However, these researches do not provide the comprehensive and coherent picture of the development of music and song as a form of resistance to the restriction of artistic freedom in the Soviet Union in the late 1950s – 1980s.

The aim of our research work is to consider music and songwriting as a form of countering the state policy in the field of ideology and culture of the USSR in the late 1950s – 1980s. The main tasks: to analyze the characteristics of state policy in the field of culture and ideology of the USSR in the late 1950s – mid-1960s, which led to the formation and development of unofficial culture; to show the development of specific forms of uncensored music and song creativity: author song, rock music; to determine the specifics of cultural process and unofficial creative activity of representatives of these genres in the Ukrainian SSR in the period under study.

Methodology. The methodological framework of the research incorporates the principles of anthropocentrism, cultural determinism, historicism, objectivity and systematization which provide a scientific approach to the analysis of cultural and ideological processes in the Soviet Union in the late 1950s – 1980s. The research attempts to implement one of the most important requirements of the methodology of historical research – the study of changes in cultural life in the dynamics and interaction with other components and, above all, with ideology. Guided by the principle of objectivity, we sought to exclude the possibility of biased, inadequate, politicized reflection of historical reality. According to the purpose of the research and the identified approaches the range of methods was selected. General scientific methods such as analysis, comparison, generalization, systematization helped to formulate theses and conclusion and to determine the leading directions of the research. The research is based on the problem-chronological principle which allowed to identify important components of the problem. Synchronous analysis was used to identify the conditionality of the processes that took place in the field of music and song by political and ideological constraints. The use of the comparative method was of great importance to ensure the objectivity of the research and to clarify a number of important historiographical issues. Theoretical and methodological approaches used in this research have played an important role in the interpretation of specific historical material. They made it possible to organize empirically revealed facts and make a comprehensive picture from them.

Presentation of the basic material. The author's song became the basis of informal culture. The main question researchers are interested in is when and how its formation began. American researcher Sarah K. Moir, in general correctly defining the essence of this phenomenon and the time of its appearance, argues that the main inspirers of the author's song were released during the Khrushchev «thaw» Gulag prisoners, who brought songs about criminal life, theft or tattoos, and that this was the theme that dominated the bard's songs at the initial stage [14]. However, this could not be accepted. Songs on criminal themes were not widespread in Soviet society, and none of the «singing poets» mentioned their influence on their works. It is more probable that bard song, as a phenomenon in the socio-political life of the Soviet Union, originates from songs sung among friends during tourist trips, geological expeditions, student parties. The Russian researcher of the author's song B. Savchenko explains the popularity of such songs by the fact that the time of songs on military themes

passed, and new ones, those that would meet the needs of the time, had not been created [18, p. 7]. Professional composers could not sufficiently express the feelings and moods of young people. Amateur authors tried to fill this song vacuum. They performed their works not for a wide audience, but friends. Most of the songs were an attempt to convey their feelings, something that excites them. This is confirmed by the fact that in 1959 in Leningrad was published the first collection of songs on the way and at a standstill, which included twenty songs created by tourists to borrow melodies [5, p. 7]. They hoped for the renewal of social values, man's appeal to nature, core values (friendship, love, fidelity, courage, etc.), and the avoidance of excessive fascination with material values.

It is impossible to determine the exact date when the tourist song appeared on the stage and became the basis for the formation of the author's song genre. The assertion of literary critics that this genre had deep historical roots is undeniable. In particular, A. Kulagin, I. Sokolova, L. Aninsky derive the origins of this song genre from the urban romances of O. Vertynsky [2; 13; 20]. However, the author's song as a parallel to the pop song arises and consolidates its position only during the «thaw». I. Karimov, analysing the history of the Moscow Club of Amateur Song, dates its beginning to 1954 – the year of the first songs of Yu. Vizbor, A. Yakusheva, D. Sukharev, O. Dulov and others [10, p. 506]. At the same time, the first attempts were made to define this phenomenon. When such performers appeared in the media (in particular, on the radio), the program dedicated to them on the radio station Youth was called Bards and Minstrels, so the old names of singers-poets were used. However, the name «minstrel» to describe the authors and performers of the songs did not last. The performers themselves preferred the name «singing poets» [7, p. 37]. However, the word «bard» settled in everyday life (to call people who wrote songs and performed them themselves). The term tourist or student song was also used to define the genre, because it was in the student environment that it became the most widespread. Simultaneously with these terms, the term amateur song began to be used to describe the genre. It is believed that this definition was adopted in the press in order to compare the phenomena of author's song and amateur art as forms of youth and student leisure. This term refers to a song created and performed in a close circle of like-minded people [20, p. 42]. We also find the term «author's song» in the press [3, p. 20–21]. However, until the mid-1980s, the terms «amateur» and «authors» were used interchangeably. From a logical point of view, the word «author's» is filled with broader semantics, as it means the same thing as «individual», «that is, not faceless, and that does not merge with officially performed songs authorised to the stage and government scene» [5, p. 17]. With the regard to this fact the term also cannot fully convey the specifics of this phenomenon, in our work, we will still use it as a working one.

We should agree with the Russian researcher L. Belenkii, who refers to the root causes of the transformation of musical and song amateur performances into a social phenomenon: total control by the state and party authorities over cultural processes, state registration of all mass media and censorship [4, p. 55]. Indeed, the party's policy toward culture remained unchanged. Its main content, as before, was to guide and control cultural life, maintaining censorship and ideological restrictions [6, p. 17]. Culture was directly managed by the Union and Republican Ministries of Culture, and indirectly by the creative unions such as The Writers Union and the Composers Union. In cultural institutions that worked with the audience – cinemas, theatres, concert halls – there were artistic councils, which were responsible for the artistic and ideological level of works produced to the audience. The monopoly on the release of records was in the hands of the state record company Melody. The artistic council acted in the same way.

Writers, poets, artists and painters themselves saw the party leadership differently with their work and total control over all spheres of mental and personal life. Some did not take it as a tragedy, supported all the party's decisions not only with their works, but also in public speeches. They enjoyed the benefits of membership in a creative union, sought to obtain this membership as a guarantee of a prosperous creative and personal life [23, p. 458]. Others suffocated in a pressing atmosphere of imprisonment, refused to comply with the unwritten rules of interaction between the creator and the system. The system, in turn,

did everything to limit their access to the reader. Poets whose works did not correspond to ideological demands began to perform public concerts (often unofficial). They often compose melodies themselves and accompanied their performance on the guitar. However, the text played the main, and the music and manner of performance were subordinated to it [1]. Distinctive features of the genre were the freedom to choose their own repertoire and way to express yourself. Unlike officially performed pop songs, the author's song began to act as the means of escape from the political dictatorship to the immediate reality of life, that the official song culture lacked. It became one of the forms of resistance of the thinking part of society to the communist regime. And it did not mean that the authors belonged to political dissent. In the songs' lyrics there was no direct criticism of the current government, exposing the problems of Soviet society, demonstrating protest against living conditions. There was always respect for person, for his individuality, the dream of a society where the individual's right to self-expression would have been indeed recognized, where freedom of thought would have been considered the norm, not the anomaly. Compared to the official song, it was also a real, authentic or, more precisely, true phenomenon based on the truthful information.

The appearance of such songs called into question the strength of the principle of party and socialist realism, which were set in the statutes of all creative unions as common and universal for Soviet culture. This caused the state's prejudice against the author's song and people who, without the permission of the authorities, shared their thoughts with others in poetic form accompanied with music and performed in front of the audience. The same bias pushed government officials to restrict singing poets' access to radio and television in the late 1960s. «Obedient» poets, whose colourless works were printed in thousands of copies, but their popularity was much inferior to bard's poetry joined to bully the author's song. «Competent» opinions were heard on the TV screen and in periodicals that the author's song had nothing to do with literature, and there was no musical style in them [15, p. 3]. As V. Frumkin mentioned, in 1968 it was not possible to publish a collection of poems by B. Okudzhava, not because of party interference, but the Muzyka publishing house was terrified of Soviet poets-songwriters who were jealous of the author's song [7, p. 87]. The author's song was forced to change to a semi-legal position.

The appearance and spread of tape recorders undermined the government's monopoly on information. The general public finally had the opportunity to get acquainted with the work of «singing poets». Recordings of their songs, which were made during both public and home concerts, began to spread throughout the Union. Researchers qualify the rewriting and distribution of these records as one of the types of samizdat, using the term magnet-issued [15, p. 5]. Thousands of people around the country not only listened to their songs, but they also sang them. Recordings of the author's song did not appear on the official stage, but began to compete with it. In addition, some authors and performers started conflicts with the authorities. Increasingly they ironized the Soviet reality, the modern media in the lyrics, using propaganda texts and newspaper stamps as material for parodies. Thus, an alternative form of music and song became one of the ways to resist state propaganda.

The situation for the opponents of the author's song was complicated by the fact that an informal movement of admirers of the «new song» began to appear around the performers and their songs, without any pressure from above. Among them were those who collected tape recordings of their songs, and those who collected materials on the history of bard songs, and those who sang songs from the repertoire of famous artists, and those who made their own creative attempts. The environment of the author's song was formed by the efforts of enthusiasts in a form of a friendly meeting by the fire, a home concert, creative meetings in the House of Culture, joint listening to a tape recording [4].

The development of this movement reached the new level when song clubs began to be organized, where fans of the bards' work had the opportunity to communicate with each other and with the authors. The first centre appeared in Moscow in 1967 [10, p. 56]. These clubs were self-governed. Usually, all the organizational work in the club was led by energetic members. The club had its own interior artists, its own sound specialists, its own journalists

who prepared wall newspapers, its own printers, treasurers, chroniclers, archivists, specialists in human and environmental safety during the rallies and festivals, their photographers and cinematographers [1]. There was such a club in Kharkov. Fans of the author's song called it Youth and Art. One of the organizers of the club, Hryhoriy Maryanovsky, noted that he united people with a common approach to life and worldview, and it should be considered that all these feelings and thoughts were very different not only from the officially accepted ideology, but also from ideas about the life of the majority of the population [21, p. 30]. The members of the club made a lot of efforts to organize a concert in 1967 of famous performers – E. Klyachkin, Y. Kukin and the first city competition of tourist songs. G. Dikstein, one of the cofounders of the club, described these events as follows, es «the small hall provided by the administration of the House of Culture could not accommodate all the listeners. People crowded in the hall, on the stairs. The stage was filled with singers. They were passing guitar round... Everyone sang what they knew and loved. The authors were either not remembered or were not known. But no one asked. Then all the songs, except for Okudzhava's songs, were folk... In November, the 18th of the same year, a concert of Yevhen Klyachkin and Yuri Kukin from Leningrad took place. Yes, not one, but three! The great hall of the House of Food Culture was three times completely filled with a thirsty audience. That's when the authors of many well-known songs were discovered» [21, p. 21]. The same atmosphere was in other clubs. L. Belenkii sees the secret of significant spread of the author's song in its content. They told about a real person who lived next to them, not a fictional one, with his feelings, anxieties, experiences, which were close to the listeners. The author's sincerity also played an important role in conveying his mood and feelings [4, p. 46].

One of the effective ways of fighting against the growing movement of supporters of the author's song was the criticism that spread out in the national and local media. It was provoked the Resolution of the Central Committee of the CPSU «On increasing the responsibility of heads of press, radio and television, cinema, cultural and artistic institutions for the ideological and political level of published materials and repertoire», published January 7, 1969 [8, p. 339]. Obstacles were beginning to be created for the activities of amateur song clubs. For example, the Kharkiv club was deprived of the opportunity to gather fans of the author's song in the House of Food culture. For some time, they managed to gather in the house of amateur art, but this was soon banned [21, p. 22]. More and more articles similar to the one that had been published in the newspaper Tourist in 1970 were appearing. The author, speaking positively about the tourist song, also noted, «In the same cases when a tourist song comes from a bad stage, from a low-quality hit, it is always obvious fake, which smells of tearful bourgeoisie, pseudo-gypsy arrogance or, even worse, the primitivism of pre-revolutionary provincial verses ... Especially many fakes come from amateur composers. They sometimes try to imitate Western models which are also bad, and even if they are not musically literate enough, they create faceless songs with a poor musical texture composed for externalities. Sometimes the authors-minstrels look up not the best so-called city songs. As a result, we hear bad copies of them which have criminal intonations such as Behind the Fog by Yu. Kukin» [15, p. 441].

The attempts of the authorities to stop the process of destroying the ideological unity of society were unsuccessful. As one of the activists of the Kharkiv amateur song club Hryhoriy Dikshtein notes, «The singing fraternity went underground, outside the city, in the woods, mountains, river hikes» [21, p. 22]. The genre acquires the status of a mass movement and becomes an integral part not only of people's lives, but also enters the context of the culture of that time, forming an inseparable connection with it. Author's song was becoming widespread in Ukraine as well. The performances of D. Kimmelfeld, V. Sergeyev (performed as a duet), N. Buchel, V. Kadenko, S. Katz, O. Korol, V. Semenov (Kyiv), V. Zozuli (Vinnytsia) were very popular. O. Medvedenko (Dnipropetrovsk), M. Bindstein, V. Gubernsky (Lviv), V. Vasylieva, O. Maslova (Kharkiv). The mass movement and the impossibility of stopping it force the authorities to look for ways of coexistence. They had to grant a partial official status to these events to take place in the spirit required by the party-state bodies. In almost every big city there were tourist clubs with tourist and amateur songs. Amateur song clubs were reviving

their activities. Festivals, competitions, meetings, which gathered thousands of fans of the author's song, were becoming traditional. Most often they took place outside the city, in camping. Beginning as regional, such events quickly turned into mass ones, where fans of the author's song from all over the USSR came. In 1978, a festival called Eshar was also established near Kharkiv. All concerts and festivals were held under the leadership of the Central Committee of the Young Communist League and its local branches. This organization carried out funding for mass events [11, p. 14]. Employees of the regional committees of the Komsomol also supervised the song repertoire at these events. Before each concert or festival, the organizers provided them with the program and lyrics of all the songs, and only after they receive permission to hold the event. Disagreement with such «guardianship» prompted bards to organize informal festivals and meetings in forest disguising them as «tourist competitions» and organizing concerts in private apartments. In this way, fans of the author's song of Kharkiv managed to organize a meeting with their favourite artist – Bulat Okudzhava in December 1984 [21, p. 57].

In contrast to the official pop song, a rock song emerged and gained popularity in the Soviet Union in the 1970s. It was based mainly on Western literary and musical models that emerged in English-speaking countries. The task of rock poetry to teach people to think independently, not to blindly trust the authorities, and, above all – not to be afraid of freely expressing their own opinions. A rock song was a voice of protest, a sip of freedom, a struggle to improve the living conditions of people living in a totalitarian country with strict rules. It was desire for freedom, openness, opposition to the old traditions that made it related to the author's song. However, their attitude to life was different. If rock poetry was treated as something cruel, inhuman, the author's song was more optimistic, belief in a «bright future» and a peaceful solution of problems and conflicts. Distinctive features included that in rock poetry the musical side was not inferior to the poetic, it was often even more important. An important role was played by the manner of performance – style of behaviour, gestures and dynamics of the rock poet on stage, clothing (leather jacket, sunglasses), appearance (long hair). Such bands as Time Machine, Sunday, Integral and others can be considered the pioneers of the rock movement in the USSR. One of the most important centres of rock poetry was Leningrad where Aquarium by Boris Grebenshchikov, Zoo by Mikhail Naumenko, and later – Alice by Konstantin Kinchev emerged. Records of these bands quickly spread throughout the Soviet Union. Gradually, rock bands appeared in other cities DDT by Yu. Shevchuk in Ufa, Nautilus Pompilius in Sverdlovsk [19]. It was a mass movement that united a huge number of amateur bands with varying level of professionalism and popularity. Each had their own audience and great influence among young people. In the early 1980s rock clubs and rock press appeared, «self-published» magazines performed the functions of the music press in the absence of information about Western and Soviet popular rock music.

Authorities could not ignore the significant interest of young audiences in rock bands. In this regard, they made attempts to tame rock music, to include it in the official channel. Thus, Time Machine was given the opportunity to perform legally in 1979, the film *Soul* which features music by A. Makarevich was released. A significant event was the music festival Tbilisi-80, Time Machine, Autograph, Ariel, Integral, B. Grebenshchikov and the band Aquarium, the band of Stas Namin attended it [12, p. 75]. The winners of the festival were given the opportunity to record. Records came out in large numbers and were in demand. The main condition for all these events was to agree texts with the relevant authorities (called «literation»). The first Soviet rock musicians tried to get through these obstacles without violating the main thing that was sincerity with their audience. In the early 1980s the attitude of the authorities towards rock music changed. They attacked, concerts were stopped, equipment was confiscated, commercial activities of the bands were investigated, and there were arrests. These events could not stop the growing popularity of rock music. The amount of its supporters grew steadily, especially due to the youth audience.

During the period of perestroika artificial obstacles for rock and author's song were removed. Records with bards' songs were officially released, collections of poetry were published. Thus, in 1986, the company Melody released the first records of Dolina, Kim,

Bagurin, Dolsky, early Okudzhava, Vysotsky [18, p. 29]. The same year the first All-Union song writing competition was held. As before it was under close surveillance of the Central Committee of the Komsomol [5, p. 163]. This means that all the songs were still thoroughly ideologically tested. On the eve of the festival in the summer camp of Borzovka, near Kerch, a three-day seminar for activists of the amateur song movement was held. This event became significant. In the course of its work, it was made the decision to establish the All-Union Council of Amateur Song Clubs which was to include representatives from all regions. And elections of members of this council took place at the festival in Saratov. The formation of regional councils was completed in 1987 [1]. In the late 1980s, sceptical voices began to be heard. Some (among them the bards themselves) began to think that the genre had exhausted itself [9]. It should be said that with the change of government in the early 1990s this genre stopped to be as popular as before. Author's songs were no longer illegal. The threat of severe punishment disappeared, there was no need to secretly gather at home with friends and arrange the so-called kvartirniks. The spirit of the time, the image of the song as a forbidden fruit disappeared as well as the function that the author's song performed in the 1960s and 1970s. (it was an instrument of free communication and a way of openly expressing one's thoughts). You could safely express your point of view. The spread of rock music based on Western models also led to the decline in bard songs popularity.

Perestroika processes contributed to the activation of the national consciousness of the Ukrainian people, which resulted in the revival of the native language. This became possible due to the fact that even during the suppression of national traditions of the Soviet era, representatives of the cultural sphere cultivated Ukrainian identity and contributed to its formation in the youth of that time [16, p. 71]. So, it was not surprising that in the second half of the 1980s an author's song appeared, which was entirely based on the Ukrainian language and traditions of Ukrainian song and was not institutionally connected with the Russian-language music and song movement. The dominant theme of songs was the historical destiny and future of Ukraine, the Ukrainian language, the dignity and self-consciousness of Ukrainians. The cabaret theater Don't worry! based in Lviv played the role of the first association of Ukrainian author's song, organized in 1987. Songs by Yu. Vynnychuk, V. Zhlinkin, V. Morozov, Yu. Saenko, E. Drach, A. Panchyshyn, Trizuby Stas (S. Shcherbaty) and other performers were played from the stage of this theatre [11, p. 4–5]. Dead Rooster, Ruthenia were the first bard bands. Ukrainian author's song became the most popular in the late 1980s. It became one of the effective means of the struggle for the awakening of national consciousness. Festivals held in Soviet Ukraine also helped to strengthen the authority of this genre. The largest event among them was the Chervona Ruta festival which took place in 1989 in Chernivtsi. Authorities did not want to allow this large- republican song event, they constantly changed the date and place of its holding, removed the songs from the program. Nevertheless, the festival took place and became the only Ukrainian-language festival of pop song in the USSR [22, p. 212]. The festival included competitions of pop music, rock music, and singers of author's song and poetry, as well as exhibitions, creative evenings, concerts and meetings of the discussion club Folk Mythmaking and Modern Culture, a fair of works by folk artists and performances by folk bands [17, p. 38–41]. The author's song became the greatest achievement of the festival and a modern phenomenon in Ukrainian music which vividly revealed the public theme. Under its influence the next festival Song Vernissage-91 also became Ukrainian-speaking. At the same time the combination of Russian and Ukrainian songs, as it was at the First All-Ukrainian Festival of Amateur Song (Kyiv, 1988) and at the All-Ukrainian festivals Oberig was more frequent (Lutsk, 1989–1991).

Conclusions. Despite the opinion imposed by state and party authorities, there was no total subordination of person to the ideological system in the Soviet Union. There was an informal public opinion and people of different views. This is quite evident in the field of culture. Works with ideologically balanced texts were read from the stage, and at the same time works which were based on disagreement with ideological dogmas, included common sense criticism of the existing regime, dissatisfaction with living conditions, working conditions, artistic conditions, were written. Creative activity («second culture»)

is beginning in the cultural life of the late 1950s.– 1980s. It was not aimed at winning any place in the officially controlled cultural process and simply ignored the unwritten norms of this process. This was quite evident in the music and song like the author's song, rock music. They became a worldview, a kind of «religion», lifestyle, value system of the people of that time. Both the author's song and rock culture did not set «rebellious» tasks, as it was usually underlined by the ruling elite of the USSR. Performers of these genres and their supporters sought to create opportunities for self-expression for everyone. Restrictive measures were taken against them and their supporters: discrediting in the media, inability to publish and demonstrate their works to the public. It was impossible to eliminate all displays of the new music and song culture, public interest in informal culture, the underground in all its manifestations. The considerable popularity of these genres in society showed that the authorities failed to force culture and art into the narrow frame of a particular social and political doctrine. Unofficial culture became widespread in the Ukrainian SSR during the period under study. However, until the second half of the 1980s, we cannot talk about the national features of this phenomenon. Only the national and cultural revival, which became possible during the period of perestroika, contributed to the revival of Ukrainian music and song. They differed from the all-Union by performance in the Ukrainian language, the use of elements of Ukrainian folk traditions, the focus on raising national consciousness. At the same time, it became an independent song and creative direction. Since the early 1990s, the underground subculture was able to freely realize its creative ideas, which returned it to the general cultural process.

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О.І. Журба, О.Ю. Оверченко

Дніпровський національний університет імені Олеся Гончара, Дніпро, Україна

ТОПОНІМИ ТА ПАМ'ЯТНІ ЗНАКИ ДНІПРОПЕТРОВСЬКА/ДНІПРА В ПРОЦЕСІ ДЕКОМУНІЗАЦІЇ

E-mail: zhurba.oi@i.u

ORCID: <https://orcid.org/0000-0002-7800-0743>

E-mail: Overchenko9924@gmail.com

ORCID: <https://orcid.org/0000-0001-9434-2367>

Анотація. Розкриваються особливості історичної політики на локальному рівні, стратегії і результати трансформації історико-культурного ландшафту Дніпропетровська/Дніпра у 2015–2016 рр. Процес топонімичної декомунізації очолили професійні історики, серед яких виявилися прихильники двох підходів. Один із них умовно можна назвати красзнавчим. Його прихильники вважали, що кардинальна «топонімична революція» спотворить культурне обличчя міста, що до цього треба підходити обережно, повертати насамперед історичні назви та надаючи вулицям і площам імена осіб, які відіграли помітну роль у міській історії, а також подій, що мали важливе значення в колективній біографії міста. Іншої позиції, яку можна назвати державницькою, дотримувалися ті, хто вважав пріоритетом утвердження в міській топоніміці ідеї безперервної тисячолітньої історії України, її соборності та споконвічного зв'язку з Європою. За результатами обговорення